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points but is not agreeable in color, which is brick dust. It has good perspective and drawing.

No. 406, W. Ritchel, "Katwyk Strand."

No. 420, W. H. Breckenridge, "The Nautilus."

No. 525, H. D. Murphy, "The Little Cloud." His "Showers at Sunset," No. 532, is also very good.

No. 537, H. R. Poore, "Marsh Hay."

No. 645, W. L. Palmer, "The Pines."

No. 647, Mary S. Edwards, "At Vespers," which has a little too much color, but otherwise very good.

Good work has also been sent in by Harry van der Weyden, E. Lawson, E. L. Bryant, E. I. Couse.

Rosamond L. Smith has sent two examples, which might be called inspired by Luminarist doctrines. Yet her "On the Sand Dunes," No. 819, shows how necessary it is to have absolute control over color—lest it run riot. Her "Woman Sewing," No. 821, is much better. Both pictures denote an artist of marked ability.

Carl Newman's work is also impressionistic, but wholly satisfactory. No. 212, "Modesty," has good drawing.

A curiosity in the exhibition is one of the earliest examples from the brush of Winslow Homer. It is No. 303 and hangs in Gallery H. "Long Branch" in all its social glory is depicted, the date being 1869. It is a decidedly interesting bit of work, which Mr. Robert W. Vonnoh, who sent it to the exhibition, must have picked up somewhere in the long ago.

A review of the Sculpture of this exhibition must be left until next week, when it will appear in the Weekly Calendar.

AN EVENING CLASS WITH MUCHA.

One snowy evening a few weeks ago I went to the New York School of Applied Design for Women, on the corner of 23d street and Seventh avenue. Mucha, the celebrated artist, whose posters of the four seasons are as well known as any work that has ever been reproduced, was to lecture before a class of advanced students.

A dozen men sat at the little forms ready with pad and pencil, while the master stood before the large manilla chart nervously fingering a colored crayon. He spoke in Bohemian, being interpreted by one of the regular instructors of the school, Mr. Thomas Sindelar, who is a fellow-countryman. Frequently he answered questions in French or German when the students ask in these languages, making this a Socratic session.

The first part of the evening was devoted to the anatomy of the nose, and with rapid strokes this organ was built up from the skeleton foundation to the various forms which it takes. And the use of all this? It was apparent when the lecturer lucidly showed how the design of expression is affected by correctly or incorrectly drawn lines.

The greater part of the evening was spent in criticizing sketches submitted by the class, having "Winter" for their subject. Quickly the master would analyze the design in hand, point out its failings, its neglected opportunities, the good points, and where they could have been amplified, and then turning to his large chart he would make with rapid and sure strokes of his colored crayons, the same design with the improvements suggested—a practical way, truly, to show how a thing should be done, instead of merely saying, "That isn't right," and then passing on.

Mucha is a magnetic personality. He seems to be a born teacher. His quick work of perfection, to which he leads up by showing the arduous road of beginnings, is an inspiration to his students. Were it known how profitable it is to sit at the feet of such a master, hundreds would flock to his lectures.